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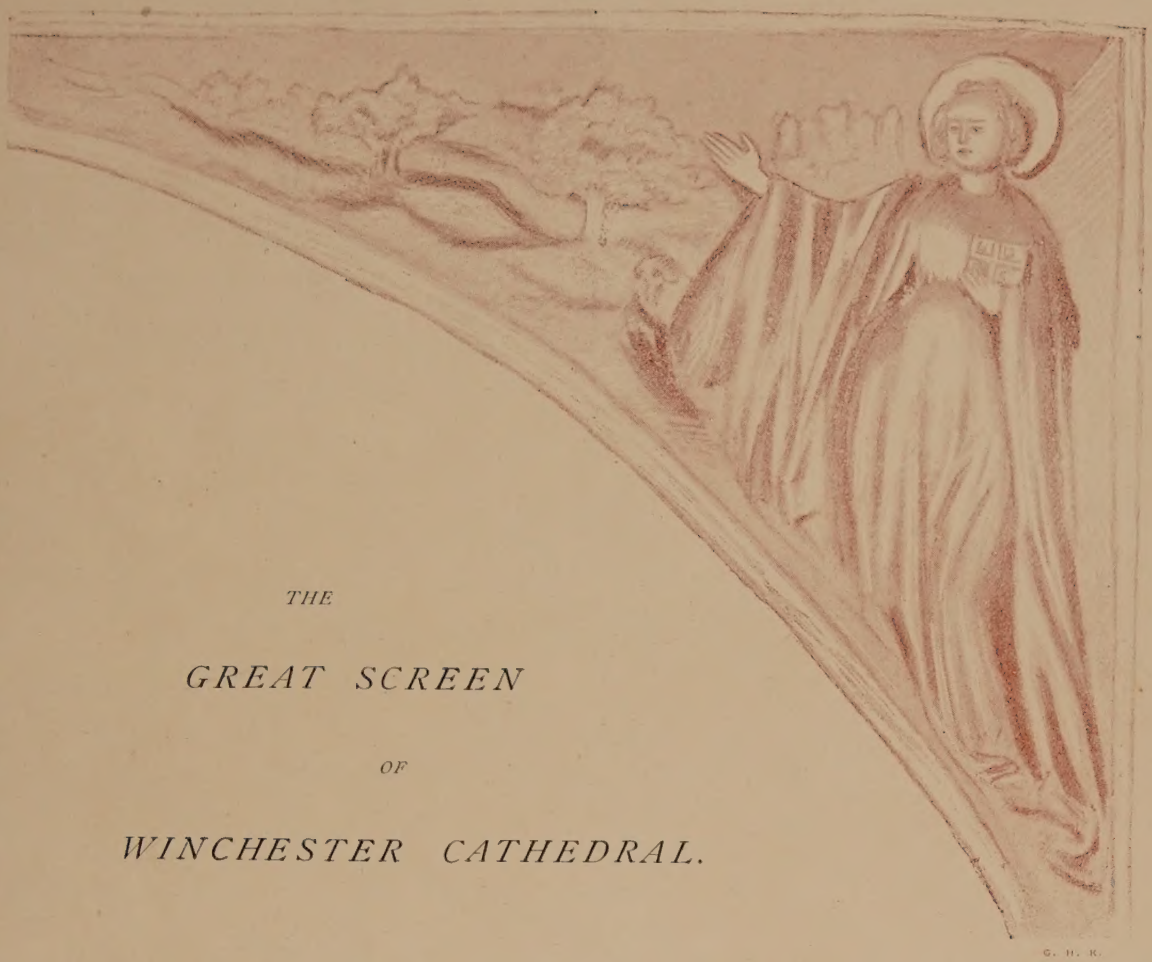


THE

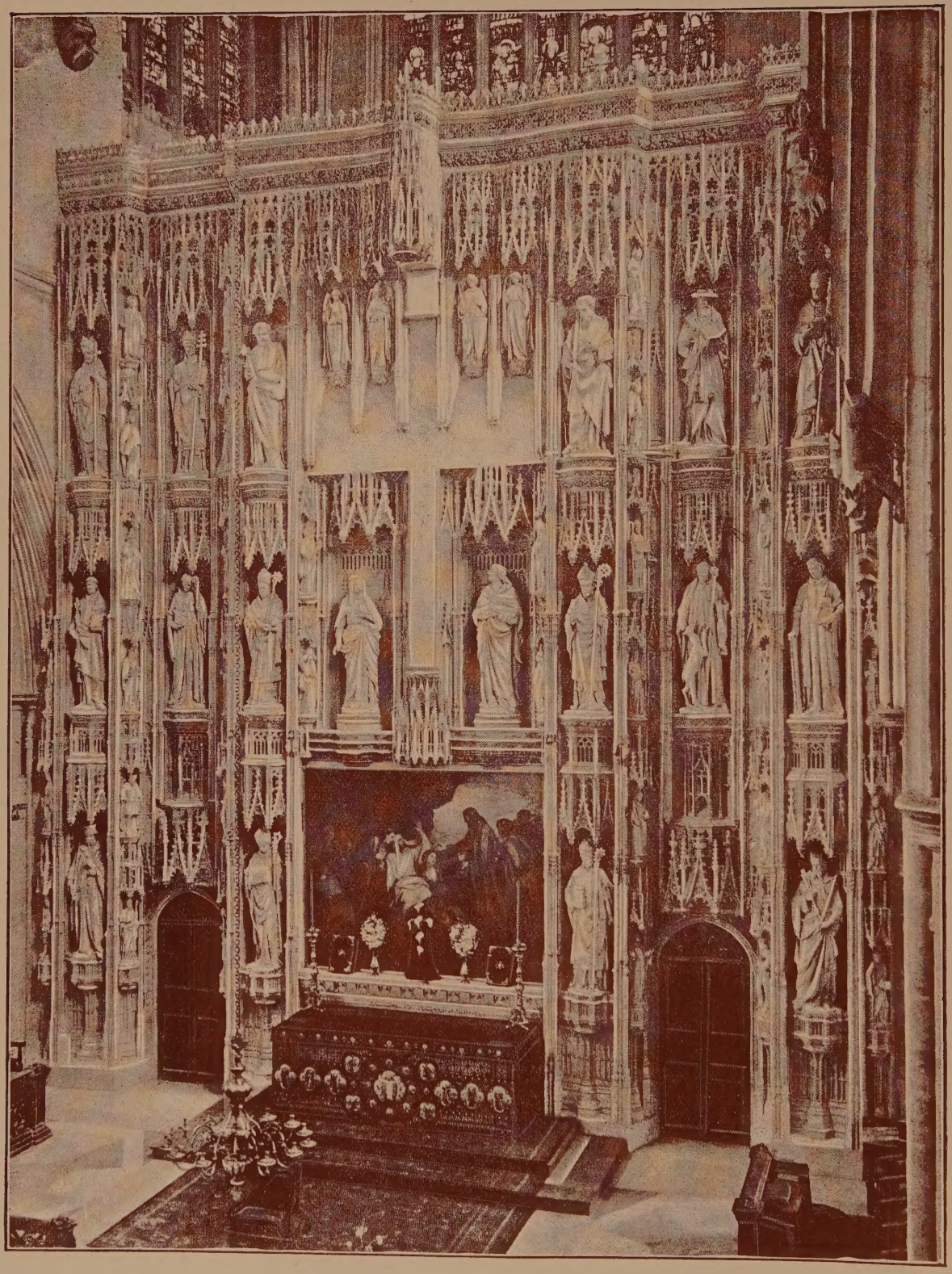
GREAT SCREEN

OF

WINCHESTER CATHEDRAL.

WINCHESTER :

WARREN AND SON, PRINTERS AND LITHOGRAPHERS.



General View of the Screen, taken 5th March, 1891.

The Great Screen

of

Winchester Cathedral.

BY

G. W. KITCHIN, D.D.,

Dean of Winchester.

Second Edition.

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WARREN AND SON, HIGH STREET.

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1891.

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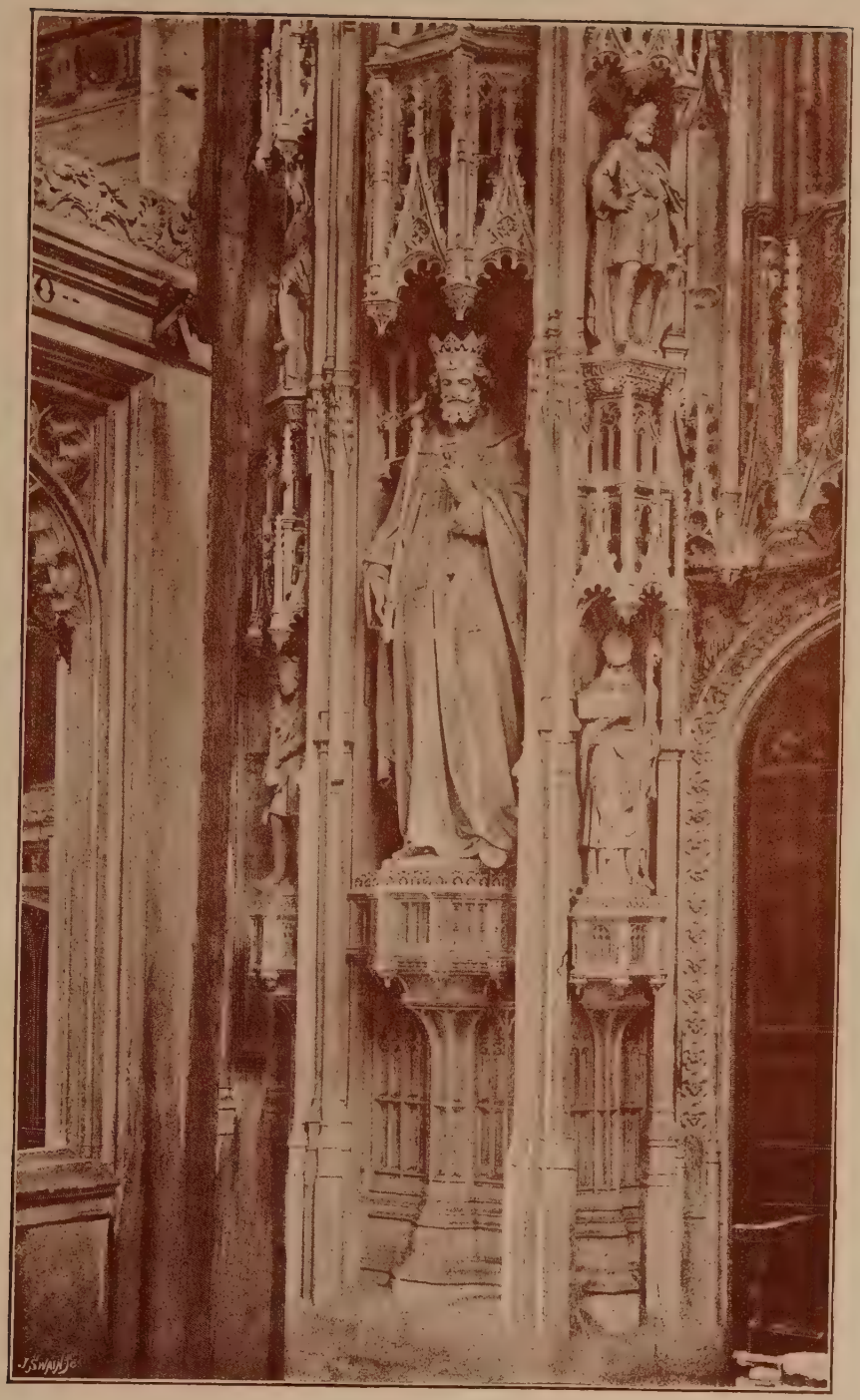


Niches containing Statues of King Edward the Confessor, Bishop Godfrey Lucy, King Cnut, King Edgar, and Queen Matilda.

Benedicta sit Sancta Trinitas.

The Great Screen of Winchester Cathedral.

IN the original Norman Church, the dimensions of which, except towards the east, are exactly the same as those of the existing Cathedral, it is almost certain that the High Altar stood on the centre-point of the semicircular Apse which formed the eastern end of the main building. It was thus directly over the ancient well in the Crypt: the water for Baptism below, and the Holy Table for Communion above. The Episcopal throne was placed close to the wall of the Apse, facing westwards; so that, when the Bishop sat there in state, he looked down over the Altar, through the Choir with its officiating Monks, into the long Nave, into which only on rare occasions were persons other than Monks allowed to enter.

We do not know when the Norman east end of the main Church was pulled down; the Norman Lady Chapel, which reached to the entrance into the present Lady Chapel, was levelled by Bishop Godfrey Lucy about the year 1200; there is nothing at all to shew that he touched anything west of the Ambulatory leading round the Choir of the Norman Church. The rich arcade at the back of the present "Feretory," is of the middle or latter end of the Thirteenth Century, and could not very well have been placed there before the great Apse was pulled down. It is also not easy to explain the way in which the present Choir was built; it is two or three feet narrower than the original Norman Choir had been, and seems to have been erected after the older work was cleared away. The columns and arches of it are "Decorated," apparently dating from about the middle of the Fourteenth Century; the heads of kings which end the courses have the long hair of the Edwards, and the forms of mouldings indicate that period. How it was covered in is unknown; it was not done in permanent form; probably it

had a rough timber roof, just clearing the round arches under the Tower. The Clerestory is much later, belonging to the very end of the Fifteenth Century, the large windows and remains of glass in them being of that time; and the noble groined roof, which is of wood, can be dated, by those who know how to read the story of its ornaments and bosses with their symbols and escutcheons, as having been thrown across the Church in 1501 or 1502.

It was when these dignified additions were being made to the Cathedral Church that the question of a Great Screen behind the Altar came up. The Monks were naturally anxious to give all the strength that could be obtained before they placed their new roof on the old walls, and therefore they built flying buttresses outside, and this Screen from wall to wall inside. The builders of the Choir which succeeded Walkelin's had good cause to be nervous about their foundations. Bishop Godfrey Lucy's work had already probably shewn sign of failure on the south side, only a few yards away, and it was essential that the central edifice should be soundly and firmly built. They therefore used as far as possible the old massive Norman foundations, which (as we see in the Crypt below) are nine feet thick, and the newer work stands on them with perfect success. At the east end, however, the later square-ended building threw out its north and south walls beyond the Norman Apse, and consequently, in order to make the divergence as small as possible, the builders, when they came to the last bay eastwards, pinched in the walls on both sides; thereby adding much to both beauty and security. The flanking turrets and pinnacles of the east end of the Choir are built up on heavy buttresses, rising from the ground, outside the old Norman foundations. In the niche which tops the gable is a fine contemporary statue of Bishop Fox; it shows that this portion of the work was finished in the days of that distinguished Prelate (A.D. 1501—1528).

Where the north and south walls of the Choir make this obtuse angle, that is to say, between the first and second bays reckoning from the east, rises the wall which forms the Screen: it was built at the time when the Clerestory was being constructed without any Triforium, in accordance with the taste for large window-spaces shewn in late Perpendicular structures. It hid two clustered Purbeck columns, and rose above their capitals; answering to it, on the outside, flying buttresses were

thrown out to the exterior walls of the north and south Aisles. And thus the new walls of the Clerestory were steadied and secured, inside and out, so as to bear the weight of the heavy central roof. There is no doubt that the Screen was begun in the days of Cardinal Beaufort; but we have no means of judging how long it was in building. The upper part of it shews signs of a change of plan; the structure may not originally have been quite so high as it now is, so that some of the elaborate portion above the statues may well have been added a little later than the rest. We can only venture so far as to say, that if the wooden roof, as we have seen, dates from 1501 or 1502, the walls and the Screen which support it must have been finished before that date. More than this can hardly be said with certainty.

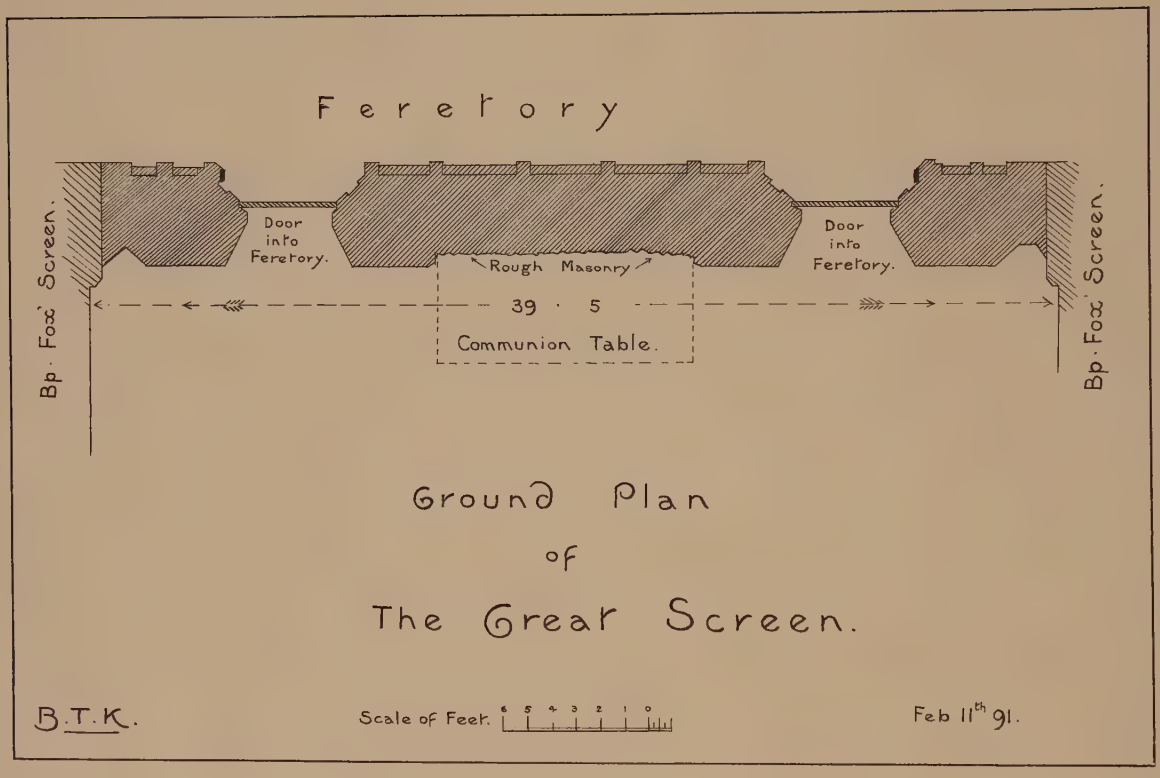
The purposes then for which this grand and splendid Screen was built were, first, stability; next, it was an expression of the desire to ennoble with all splendour the High Altar of the mother Church; and thirdly, it had an obvious aim, that of keeping out of sight of the monks the turmoil and squalor, the presence of persons of both sexes, the crying or play of children, the wretchedness and disease, the chances of fever and infection, which eddied round the famous Shrine of the wonder-working Saint St. Swithun. We know how anxiously the Monks protected from the Pilgrim-world those portions of the Cathedral Church which were devoted to their own use; and here, as at St. Albans, the tall Screen would be very welcome as an additional barrier against the unwashed and suffering crowd of common humanity. For St. Swithun was a Curative Saint; and every one with sores and crippled limbs, with long-drawn fevers, and other ailments, tenfold worse in those short-lived days than now, repaired, if he could, in some pilgrim train to this Shrine, before which faith and wonder, joined to the power of the Bishop's sanctity, might work a cure, and send the sufferer forth rejoicing in recovered health and strength.

And which is the older structure, this Screen or that of St. Albans? If the two fabrics only are considered, the balance of probability appears to give the palm of greater age and originality to Winchester. The Winchester Screen is more happily placed than that of St. Albans, which cuts one of the bays of the Choir in two, and runs up to the crown of the arches, instead of rising between the bays. This peculiarity in the

position of the St. Albans Screen gives it the appearance of an after-thought, and not, as in the case of Winchester, of an integral portion of the architectural construction of the Choir. As to whether the details of the two structures give any decisive answer to this question is a matter on which architects alone can speak with authority. To the unprofessional eye the old work at Winchester, if less varied, seems distinctly more masterly; the friezes and cresting are richer and fuller; the general proportion of the structure more pleasing; the relation between stonework setting and statuary more harmonious. Nothing, however, of this kind is in the least decisive one way or other. A comparison of mouldings and crocketing might be helpful. We may however add that, as this form of Screen was obviously a modification of the rich ornamentation of the eastern Chapel walls at New College and Magdalen College at Oxford, it is more probable that this method of enriching the east end was first introduced at Winchester, a Church directly connected with those Colleges, than at St. Albans, where there was no such connexion. And, finally, there is a story which goes far to prove the priority of Winchester. On the occasion of a Parliament held at Winchester in the year 1449, the Mitred Abbot of St. Albans was present with his Chaplains and some of the Monks of his Abbey, among whom would surely have been William of Wallingford, afterwards chief builder of their Screen; and they, sitting in place of honour in the Cathedral Choir, took notice of the structure then just built, and (doubtless also helped by the Monks of St. Swithun with details of ground-plan, etc.), returned home determined to erect for their own Church a Screen to the full as dignified and splendid. While the lower part of the St. Albans Screen closely resembles that of Winchester, the upper part is very inferior to it; and this leads us to suspect that the top of the Winchester structure may not then have been completed.

In the absence of other historical data (for the Cathedral MSS., rich in many other respects, throw no light on the building of the Screen) we can only conclude that the probabilities are in favour of the higher age of our structure.

All this however is a matter of comparatively small importance. Let us pass to the edifice itself. The Screen is 43ft. 9in. high, and 39ft. 5in. wide; the ground-plan, identical, or nearly so, with that at St. Albans,



Ground Plan

of

The Grear Screen.

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Scale of Feet. 6 5 4 3 2 1 0

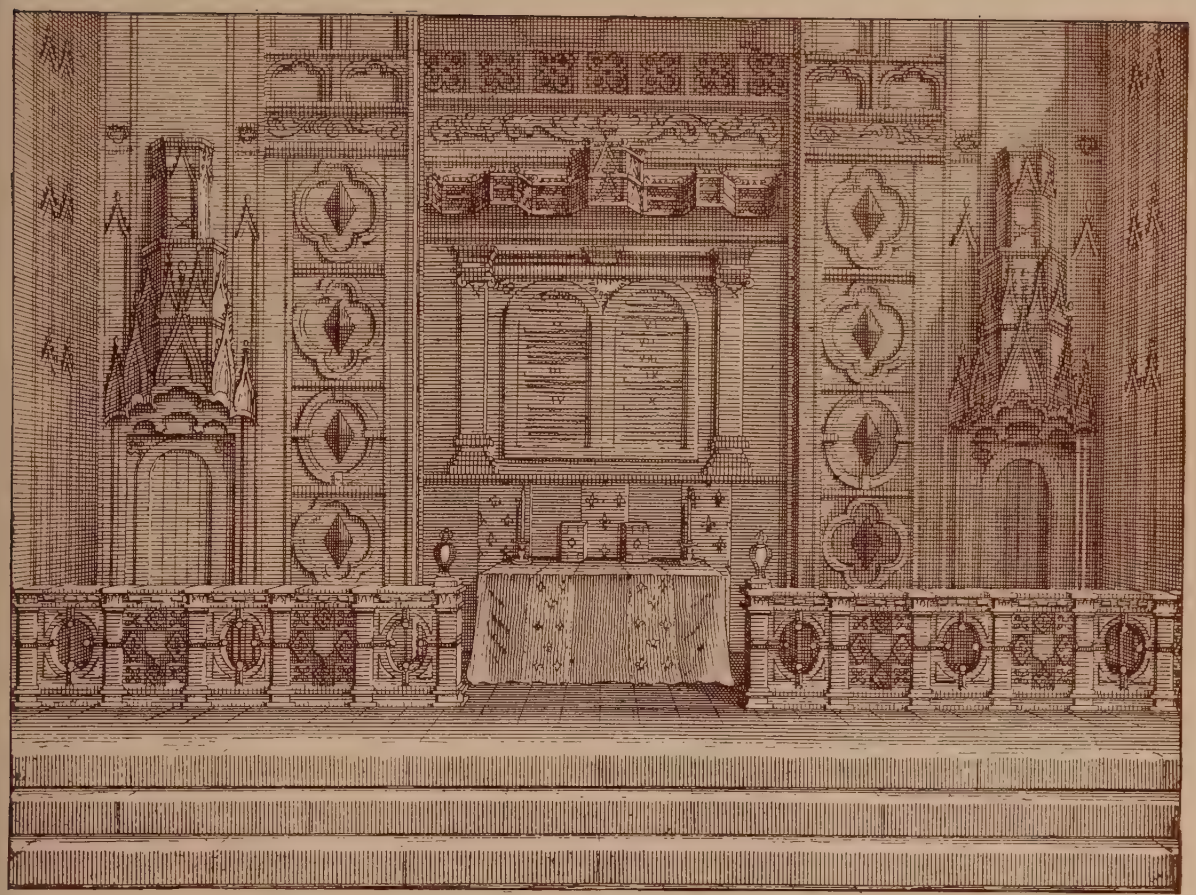
Feb 11th 91.

is figured here. It will be seen that there are two bastions, if we may so style them, thrown out on either side of the Altar; and that on both sides the recess between these projections contains a door leading through the Screen into the Feretory beyond. If we imagine it as a blank wall to be decorated, a task most congenial to the spirit of Perpendicular architecture, we shall see that the design is begun by drawing across it two horizontal lines, one just under the foot of the Cross and the other just under the arms. These are met by still more marked perpendicular lines. Of these the chief are those which run from either side of the Altar to the top, framing in the central portion of the Screen, and dividing the whole into three parts, the centre, a northern wing, and a southern wing. Lesser perpendicular lines cut up these surfaces into oblongs, proportioned nearly as three to one; each of these spaces holds a large statue with its canopy, and, above, the pedestal for the statue over it. The lowest tier of these oblongs is larger than the other two, and occupies almost as much space as they do together. The large statues, however, are all on the same scale, because in the lowest tier much room is occupied by the delicate and beautiful stems of the pedestals, and by the plinth out of which the whole structure rises. In addition to these more prominent divisions there are smaller oblongs running up the splays which form the sides of the four main "buttresses" of the structure. Each splay is cut into six oblongs, and each oblong carries a small statue with its canopy and the base of the statue above it.

The manner in which these compartments are filled, so as to escape the obvious risk of monotony and crowding, is very interesting and skilful. The central division has first the Altar, then above it a broad space for the Reredos, formerly filled with a magnificent piece of metal-work, probably garnished also with valuable stones; it is now occupied by Benjamin West's picture of the Raising of Lazarus. Above this, filling rather more than the second tier, comes the sacred group, composed of our Lord on the Cross, with the Virgin and St. John below; four attendant Angel figures fill the splays, while above the arms of the Cross also stand four Angels. An elaborately carved shelf, worked, like the rest of the Screen, in fine Caen stone, displays half-length angels supporting shields on which are the emblems of the Passion, and shows the motto of the Cathedral,

"Benedicta sit Sancta Trinitas"; it has been placed under the picture to carry the "Texts," as we may call the two fine volumes presented to the Cathedral by Charles II. On the north side of this central part are nine large and fifteen small statues, and the same on the south side, so that altogether the structure was built to carry nineteen large and thirty-eight small figures. The Screen is crowned by two tiers of exquisite frieze-work, and a very beautiful cresting, well shewn in the illustration opposite page 16; these run the whole length of it, except in the middle, where they are interrupted by a fine projecting spire or coronal of most elaborate and delicate workmanship. This central spire is octagonal in shape, and hollow: from the way in which the edges of the soft Caen stone inside are worn, it is clear that in the past it was used for ropes to raise or lower something from time to time. There are no indications to shew whether these marks were made at the time when the Baldacchino was erected, or at an earlier period. There is a passage along the top of the Structure, with an approach by a narrow doorway in the wall of the south side of the Clerestory; unlike St. Albans, there is no corresponding opening in the north wall, and it has therefore never been used as a gangway from side to side.

In the lower part, at least, much colour was used; the remains of a heavy blue for shadows and of some reds are still visible; there was also much gilding on the lower friezes (under the foot of the Cross). The statues probably had some tinting on their faces, though the draperies do not seem (so far as we can gather from very small remains) to have been coloured. The characteristic carvings of the Annunciation and Visitation in the four spandrils over the doorways, one of which, with its interesting rendering of the hill-country of Judæa, is given on the half-title of this volume, were also highly coloured. They are the sole remaining examples left in their original places of the fifteenth century figure-carvings. When, however, the upper part of the Screen is reached, we detect not the faintest trace of paint or gilding. The beautiful cresting and friezes there are as white as when they were first put up, four centuries ago. It should be added, in passing, that the brown paint daubed over some parts of the stone-work below is of a much later date, and was done when the huge Baldacchino was placed, in the seventeenth century, behind the Altar. It was thought well to colour the stonework to the shade of the dark wood.



Baldacchino and Ten Commandments,

from a Print of the so-called "Rufus Tomb" engraved by Gravelot about 1750.

We do not know how long the structure remained in a perfect state: it could not well have been more than for about forty years. For in 1538, as a Report to Cromwell, partly printed by Father Gasquet (Henry VIII and the English Monasteries, II, 404), tells us, Pollard and his men, after destroying St. Swithun's Shrine, "viewed the altar, which we purpose to bring with us." Whether, however, they actually dismantled it or not cannot now be ascertained, though it is probable that they made a clean sweep of everything valuable. What there was to take we may gather from the undated "Inventory of the Cathedral Church of St. Swithun, in Winchester, as it was given in by the Prior and Convent to Cromwell, a Secretary of State, and the King's Vicar General over all spiritual men." This inventory must have been written near the time of the dissolution of the Convent, at the end of 1539.

Imprimis, The nether part of the high altar, being of plate of gold, garnished with stones. The front above being of broidering work and pearls, and above that a table of images of silver and gilt, garnished with stones.

"Item. Above that altar a great cross and an image of plate of gold, garnished with stones."

We know that King Cnut's crown had been placed on the head of Our Saviour on the Cross. And this figure being, therefore, that of a crowned Christ, we may with probability conjecture that it was a presentment rather of the "Lord in glory" than of the "Lord in suffering."

These were the rich spoils which found their way into the royal jewel-house. It is probable that the bones of St. Swithun and St. Birinus were also swept away at the same time.

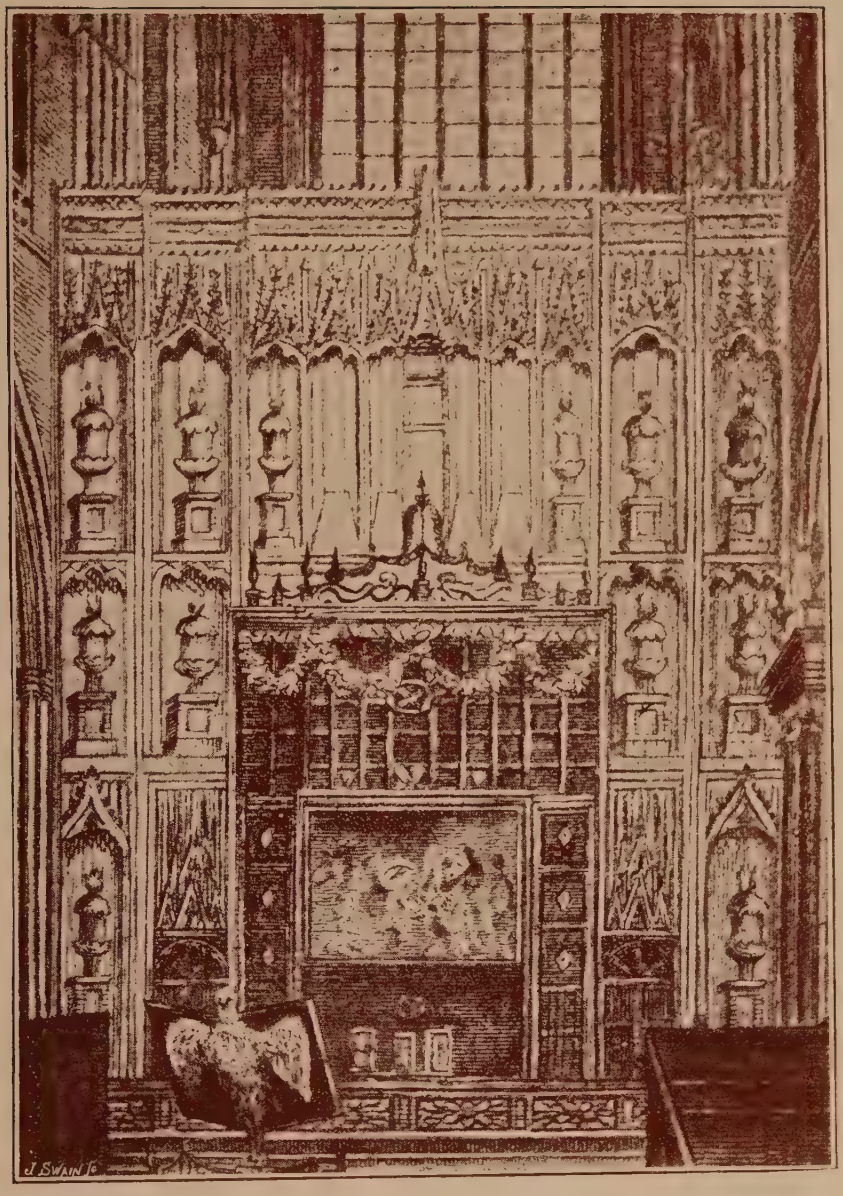
There is reason to think that the statues were not pulled down by Cromwell's agents, for these men's piety was strengthened only by the sight of gold and silver and precious jewels, and the statues had nothing of that kind. They probably remained in their niches till the zeal of Bishop Horne, in Queen Elizabeth's time, prompted him to order the demolition of all "superstitious images." Then came down all the statues in the Cathedral, whether in the Chantries or elsewhere, and especially those of the Screen.

The Spandrils above mentioned were alone fortunate enough to escape notice. The bodies of the larger statues disappeared altogether, being probably used up as building material; a few of the heads, together with the headless arms and shoulders of several of the small statues, were

thrown into the space behind the Screen, and there floored over and left till this present century, when they were discovered and brought forth. The fine tabernacle work of the canopies and pedestals was apparently not then touched; nor could the lovely friezes at the top take any harm.

In this condition the Screen remained for some time, until two changes took place; first, in the reign of Charles I, and under direction of Bishop Curle (A.D. 1632—1647), a fine wooden Baldacchino was erected behind the Altar. It rose to a considerable height, as may be seen by the engraving of the Screen of that period (see opposite), and entirely changed the character of the structure; it is not unlikely that the stonework was still further defaced in order to make a smooth backing for it. The other change was due to the classical tastes of Dr. William Harris, Prebendary and Informator of Winchester College, who placed in the large niches clumsy urns standing on hideous bases, senseless and incongruous ornaments: at this time, or it may be somewhat earlier, the canopies over the niches in the lowest and middle tiers, except over the doors, were taken away. Prebendary Harris, as his coat of arms shows, also gave the wooden doors which lead through into the Feretory; he finally bequeathed the sum of £800 to be expended in ornamenting the Altar and the approaches to it. The present marble pavement and steps are due to this bequest. Immediately above the Altar, as may be seen on the illustration taken from a picture of the Rufus-tomb engraved by Gravelot, probably about the year 1750, were placed the Ten Commandments, in an absurd classical framing. These in their turn gave place in 1782 to the "Raising of Lazarus," by Benjamin West, which at first was surrounded, as in a frame, by the dark and heavy woodwork of the Baldacchino. These disfigurements of the Screen remained until in the first quarter of the present century the Baldacchino and urns disappeared; and the successor in zeal and liberality, perhaps also partly in ignorance, of Dr. Harris, Dr. Nott, a Prebendary of the Church, had the structure carefully cleaned down about the year 1820. It is probable that many indications of its ancient state were removed at that time.

In this denuded and uninteresting condition the Screen remained for many years, redeemed from actual ugliness only by the delicacy and beauty of the friezes and cresting of the upper part, which were cleaned and



The Screen, as it appeared in the years 1782 1820.

restored with plaster imitations of the ancient pinnacles and crockets some time early in the present century. The old work remained above, and over the two doors ; the fronts of all the central canopies and pedestals of the central portion, which had been cleared away to make a flat backing for the Baldacchino, were replaced with a meritorious, though not entirely successful, attempt to reproduce the old work ; this was done in a different stone and with inferior workmanship, under Dr. Nott's supervision. All the canopies on the splays had been completely removed, and the surface made quite level ; the whole structure presented a blank and unmeaning appearance, unworthy of the magnificent Church in which it stood.

From time to time reformers had suggested its entire removal, in order to bring into view more of the Cathedral to the eastward ; but, apart from the unwillingness to destroy the rich perpendicular work of the upper portion, there was in the proposal an obvious risk to the stability of the whole fabric, which might well lead the most rash to pause ; and the Chapter do not seem to have seriously contemplated anything of the kind. On the other hand, they were not without suggestions: Mr. Owen Carter, whose enthusiasm for the architecture of our City was genuine and intelligent, drew a picture of the Screen restored, clever and interesting, if not in perfect taste ; the great cost of it no doubt deterred the Chapter from the undertaking. It was reserved for a later generation to grapple with the difficulties of the task, and to bring it to a successful completion. The Society for the Protection of Ancient Monuments raised the only protest against the undertaking ; basing it on the absurd ground that the Chapter were obliterating the old work. They did not take the trouble to enquire into the facts, and appear to have thought that the bare condition of the Screen was its original state. This condition of the Screen, which that Society was so anxious to hand down to posterity, is well shewn by the accompanying reproduction of a photograph taken about the year 1880.

Soon after the death, in December, 1884, of that good and characteristic Christian gentleman, the late Archdeacon Jacob, for whom the citizens of Winchester felt a deep and well-merited reverence and affection, a deputation, headed by the Mayor, waited on the Dean, to suggest that a public meeting should be held to consider what should be done to perpetuate

the memory of their respected friend and neighbour. At a meeting subsequently called by the Mayor, which was well attended and shewed the great interest taken in the matter, several alternative Memorials were suggested and considered; and in the end, by an unanimous vote, it was agreed that an appeal should be made for the Restoration of the Great Screen, as the most suitable testimony to the worth of one who had been a Canon of the Cathedral for more than half a century.

It was stated that the cost of a complete restoration, stonework, statues, and incidental expenses included, would amount to fully £5000; and the Dean and Chapter intimated their thorough approval of the scheme, provided that the subscriptions amounted to such a sum as might justify them in permitting the work to be undertaken.

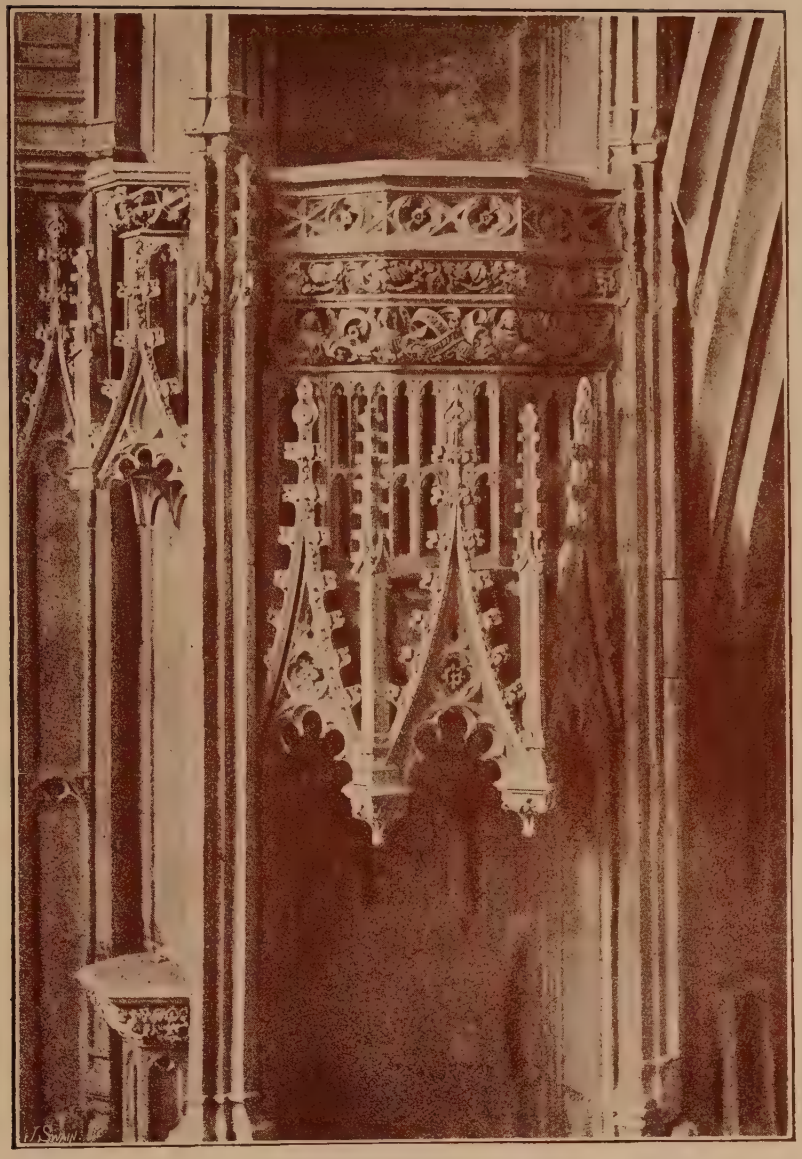
The subscription list, though it proved that very many persons in the Diocese were in sympathy with the object, shewed few large donations; so that in the end, after covering initial expenses, the Committee reported that they could not hand over more than £2055; and they suggested, at the same time, that, instead of attempting the complete restoration, the Dean and Chapter might with this sum make good the central portion of the structure. To this the Dean and Chapter consented; and it was agreed that the stonework of the central portion, together with the statues of the six Patron Saints of the Church (SS. Peter and Paul, and Bishops Birinus, Swithun, Hæddi, and Æthelwold) should be undertaken. Out of the amount intrusted to the Dean and Chapter, the sum of £139, given for the central Cross, was reserved for the time; and it was decided that, at present at least, the large picture of "the Raising of Lazarus" should not be interfered with. The Memorial Committee also submitted the names of two gentlemen, one of whom, Mr. J. D. Sedding, was accepted by the Chapter as architect for the part of the Screen thus to be undertaken.

By Mr. Sedding's advice the stonework-restoration was placed in the hands of Messrs. Trask, of Ilminster. Their work, with the architect's charges, consumed £1544; unlucky experiments in statues involved a loss of £180; incidental expenses came to £112; £139 were reserved for the central Cross; and a balance of only £80 remained in the Treasurer's hands, with which to provide the statues.

This portion of the work had occupied two years and a half, and the Dean and Chapter, alarmed at the great cost and length of time consumed,

The Screen, as it appeared in 1880.

(Reproduced from a Photograph.)



Pedestal to Statue of St. Augustine.

decided after careful consideration to close their connexion with both architect and contractors, hoping, as soon as their means permitted, to carry out the remainder of the work, after another appeal to their friends for help, especially for gifts of statues.

They had a small staff of men employed permanently on the fabric and precincts of the Cathedral Church; adding to these two or three skilled masons and a clever and intelligent carver, Mr. Whitley, to execute the fine work, they determined, after having made experiment as to their capacity by carving and building the Courteney Altar-tomb, to proceed with the rest of the stone-work. This was completed in sixteen months, at an outlay of only £905 (making, with the Architect's and other charges, £1015), under the supervision of Mr. G. H. Kitchin, and with the unwearied help of Mr. F. Bowker, Jun. This second portion of the Restoration comprised the carving and placing of all the canopies and pedestals for the thirty small statues on the splays, and the large and elaborate pedestals and canopies of six of the great statues. And these large canopy-pedestals are filled with beautiful and elaborate work. Thus, the canopies over the four niches which carry SS. Stephen, Benedict, Giles, and Laurence are full of interesting carving: above St. Stephen and St. Laurence the pedestals shew angels carved at the corners; those at the north side bearing lilies in their hands, and those on the south flowing scrolls. On one of these scrolls are cut the words "Laus Deo in æternum," and on the other the date of the work in Roman, MDCCCLXXXVIII, the longest year-date in existence. In one corner are the initials of Mr. Whitley the carver, and in the other those of the designer, Mr. G. H. Kitchin. Close to these interesting pedestals are two beautiful spires on the outermost flanks of the structure. Then there are twenty-four pedestal canopies on the splays, those lower down and nearer the eye being very elaborate in character. Lastly, two large and six small pedestals springing from the ground had also to be constructed. Many of the pedestals are varied so as to connect them with the statues standing on them. Thus, under Beaufort is a cardinal's hat, under William of Wykeham the heads of his three faithful monks; under Waynflete an angel holding the Magdalen lily, and under Fox his favourite pelican.

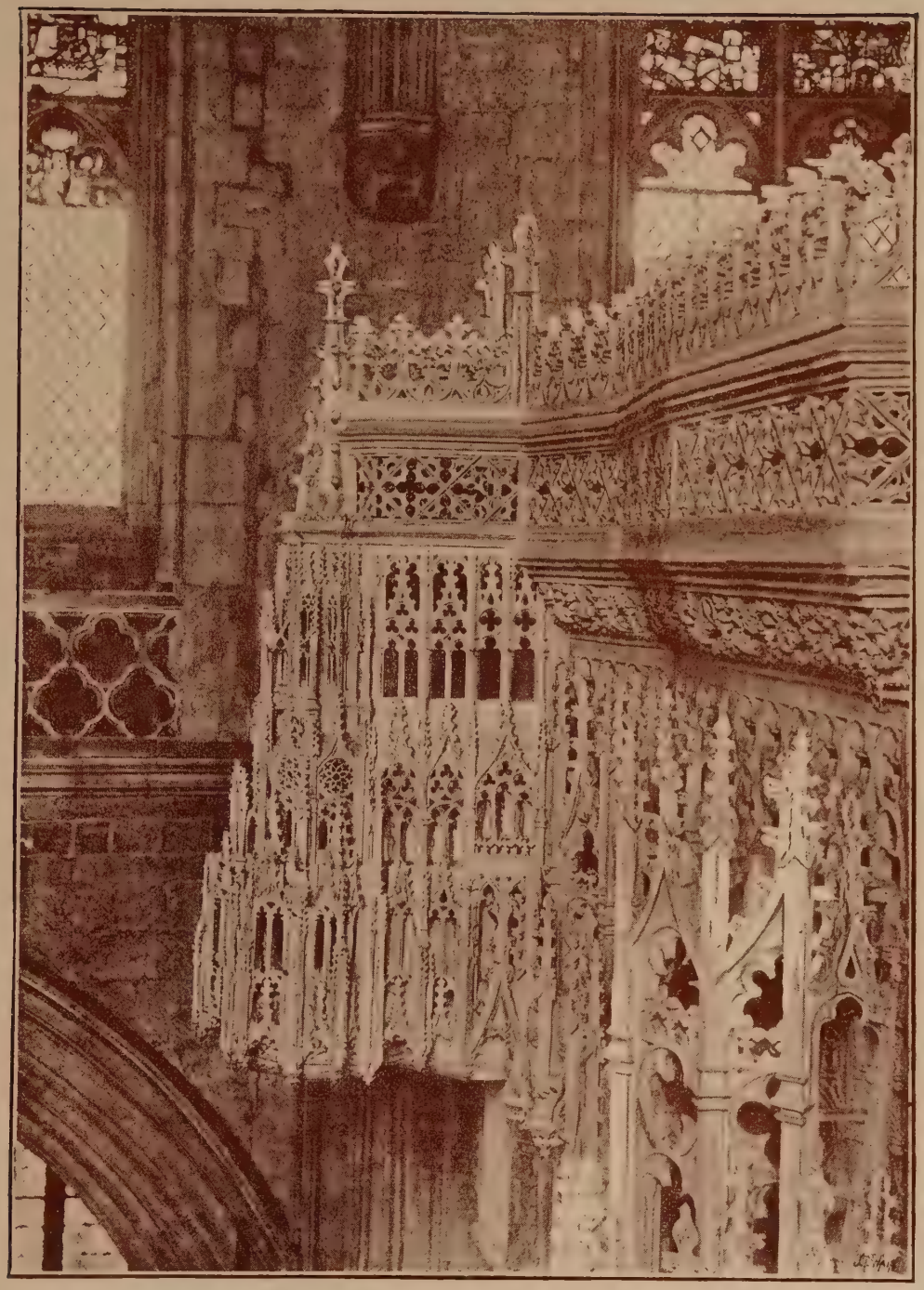
When all this stonework had been carried out and completed, the Dean and Chapter, in the end of 1888, launched their appeal for statues.

And here they met with a very generous response, as will be seen by the list on pages 34, 35. Eight of the statues were entrusted to Mr. Nicholls, of Wincot Street, London; two to Miss M. Grant; ten to Mr. Geflowski; and the remaining thirty-six have been beautifully executed by Mr. R. Boulton, of Cheltenham, under the supervision of Mr. C. A. Buckler, "Surrey Extraordinary" of the Herald's College. The plan facing page 17 shews how the statues have been arranged. The large figures are those of the same Saints, Kings, and Bishops whose effigies were originally placed in the greater niches; and as there was no record as to the occupants of the small niches on the splays, the Dean and Chapter have filled them with the most distinguished of the personages whose names are connected with the history of Winchester. In the central portion, by the sides of the Cross and above the arms, stand Angel-figures, according to ancient usage.

This important work, achieved at last, after more than six years' labour and anxiety, and at a cost of over £5500, was first thrown open to the sight of all at the Enthronement of Dr. Thorold, Bishop of Winchester, which took place on 3rd March, 1891; it may be regarded as marking the opening of a new period in the history of this ancient Bishopric.

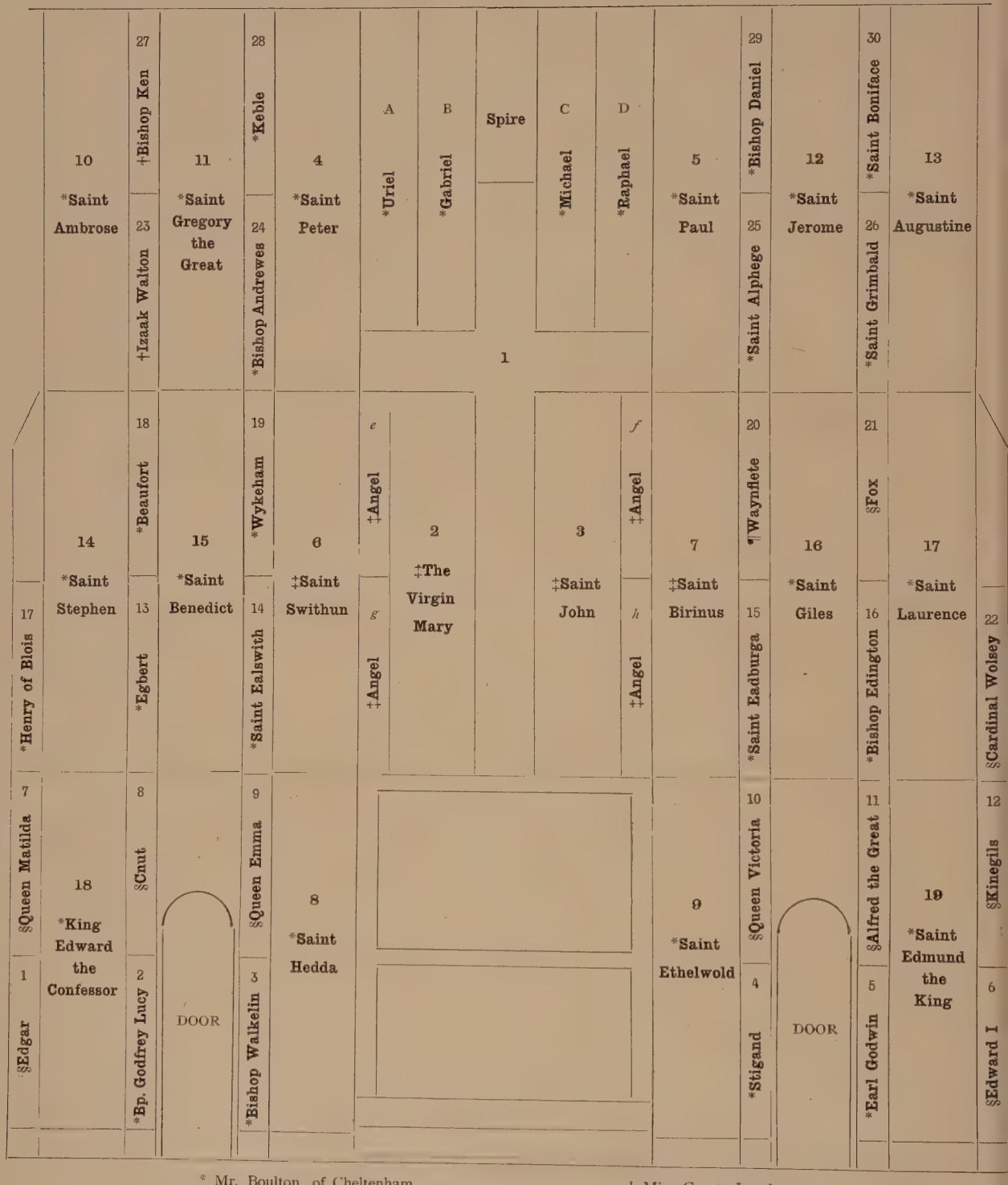
It is a source of deep thankfulness to the Chapter that this undertaking, thus brought to a successful close, has been carried through without any loss of life or limb; their present staff of men have in every respect proved most capable, sober, and honest in their work. They feel that warm thanks are due, first to Mr. Hodges, the Master Mason; then to their most skilful and conscientious carver, Mr. Whitley; and lastly, to their other Masons and labourers, who have throughout worked in the right spirit on this great effort to express in stone our grateful love and devotion to the Heavenly King.

It only remains now for us to give a brief account of the fifty-six statues which have thus been placed on the Screen. Most of them are of a high order of artistic merit, and have the devotional quality, which is too often missing in modern statuary: they testify not unworthily to the historic continuity of the Christian life in this City, and to the many illustrious personages who once trod our streets and worshipped in our Cathedral Church, and whose memories are here for ever worthily enshrined. Many of them, indeed, lie buried hard by the spot where their effigies have thus been set up in honour.



The Central Spire and Frieze-work.

Plan of Statues on the Screen of Winchester Cathedral.



* Mr. Boulton, of Cheltenham.
¶ Messrs. Farmer and Brindley, London.
§ Mr. Geflowski, London.

† Miss Grant, London.
‡ Mr. Nicholls, London.

The Statues.

The statues (35 in number) carved by Mr. Boulton are marked * ; those by Miss Grant (2), † ; those by Mr. Nicholls (8), ‡ ; those by Mr. Geflowski (10), § ; that by Messrs. Farmer and Brindley, ¶. The large statues are indicated by thick, the small by thin, numerals.

1. The Figure of OUR LORD ON THE CROSS (reserved for the present).

2. THE VIRGIN MARY ‡ calls for no special comment. She looks upwards towards the Cross. The draperies are good, and the modelling and attitude in all respects pleasing and in accordance with both the traditional treatment of the subject, and the characteristics of fifteenth-century statuary.

3. ST. JOHN THE EVANGELIST ‡ stands in the accustomed place, in the recognised attitude and manner. A devout and well-modelled figure. In his right hand he holds the book of his Gospel.

4. ST. PETER * holding the keys and book.
5. ST. PAUL * holding the sword and book. } These are the original and proper Patron Saints of the Cathedral Church, as is indicated on the escutcheon belonging to it. There is plenty of life and energy in these Statues, especially in that of St. Peter, which is admirable. The heads are natural and strong. That of St. Peter has the traditional short and curling hair, with the little lock on the middle of the forehead ; his face is full of fire and character. St. Paul is represented as long-haired, with a flowing beard ; he has a high and commanding forehead, and a grave and thoughtful look. The keys expressing St. Peter's authority, and the sword, St. Paul's martyrdom, are so placed as to indicate the manner in which they are arranged on the escutcheon proper to the See ; the books represent their Epistles.

6. ST. SWITHUN.‡ He stands in the attitude of benediction, with pastoral staff copied from that of Bishop Fox, preserved in the Cathedral Library. The lines of his face are modelled from one of the heads of Bishops belonging to the series originally placed on the Screen. In his left hand he holds the bridge which he caused to be built about the year 855 at the point where the Roman Road crossed the River Itchen, at the foot of the High Street of Winchester. In excavations connected with public works, undertaken about ten years ago, piers and foundations, presumed to be those of this early bridge, were laid bare for a

short time; they stand under the roadway a few yards to the eastward of the present bridge. It is said that this was the first "bridge in lime and stone" erected in England since the time of the Roman Occupation.

St. Swithun, who was Bishop of Winchester from 852 to 862, was a native of Winchester, and had been appointed by Egbert preceptor to his sons. As such, he had the teaching of Æthelwolf and the great King Alfred in their childhood. His attestation to a famous Charter of Æthelwolf side by side with the name of Alfred may be seen in the Cathedral Library. His body was buried, first, by his own instructions, in the great Churchyard, close under the eaves of the earlier Church (probably about due north of the present eastern gable of the Choir-roof), then "translated" into the Church itself, and placed in a rich coffer "of plate, silver, and gilt, and garnished with precious stones," by Bishop Æthelwold. Over his bones a magnificent shrine was erected, between the Chantry of Cardinal Beaufort and that of Bishop William of Waynflete, exactly behind the centre of the Great Screen. Here his remains were treated with especial honour, and from the tenth to the sixteenth century were famous as wonder-working relics. There were formerly two days kept sacred at Winchester to his memory: the feast of his "Deposition," or burial, on July 2, and that of his Translation, on July 15. In the Winchester Annals we are told that in the year 1093, on the "feast of St. Swithun his remains were honourably moved from the old Monastery Church to the new," by Bishop Walkelin; the Monks having previously flitted to their new-built Church on "the 6th of the Ides of April" (*i.e.*, 8th April, 1093). On that day in 1893 Winchester will be able to celebrate the eight hundredth anniversary of the consecration of the present Cathedral Church.

At the famous "Visitation" of Thomas Cromwell, in 1538, Pollard, his agent, took everything of value from the Shrine, and added in his Report that he purposed next day "to sweep away all the rotten bones that be called relics": it is probable therefore that the remains of St. Swithun finally disappeared that year; at any rate, there is no trace of them at Winchester.

7. St. Birinus.‡ The first Missionary Bishop of Wessex is represented with his staff, in the attitude of benediction. As he was an Italian monk, the sculptor has given him a southern face, and has made him rather smaller in frame and stature than the English St. Swithun.

Birinus landed in South England in 634, and, after converting Kinegils, King of Wessex, and his pagan court, settled down as Bishop of the West Saxon kingdom, with his seat at Dorchester. There he died in or about 650; and his bones were afterwards transferred to the Cathedral Church at Winchester by Bishop Hæddi (or Hedda) in 676. There they remained till they were scattered in the days of Thomas Cromwell.

ST. PAUL.

(p. 17.)

8. St. Hæddi* (or Hedda). This saint, as one of the six Patron Saints of the Church, is represented with his pastoral staff, on the north side of the Altar. He carries in his right hand an elaborate reliquary, supposed to contain within it the bones of St. Birinus, which he translated when he came from Dorchester to settle in the royal city. The friends of Archdeacon Jacob will notice with pleasure that this beautiful statue gives a very successful representation of the shrewd, kindly, and characteristic features of the fine old man, in whose memory the restoration was undertaken.

St. Hæddi was Bishop first at Dorchester, and had been consecrated by the great Archbishop Theodore in the year 676. He is, in fact, the first true Bishop of Winchester; for his four predecessors were Bishops of the West Saxons with their seat at Dorchester; and though Wina appears to have sat for a brief space at Winchester, in 662, 663, he was soon driven thence. In those early days, the Bishop was Bishop of the tribe or people rather than of the See or Capital City. Hæddi, however, transferred himself to Winchester in 683; and there he remained till his death in 705. There is a curious paragraph in Archbishop Usher's *Antiquities* (p. 59), in which he states that Bishop Hæddi "lies still in the Upper Churchyard at Winchester, under a pyramid of stone, which once was nobly carven." No trace of any such monument remains.

9. St. Æthelwold.* A noble statue, of a somewhat severe and ascetic countenance. He holds his staff in his left hand, and with his right grasps a book, which represents the famous "Benedictionary of St. Æthelwold," now in the possession of the Duke of Devonshire, formerly one of the most valued treasures of this Church. This distinguished Churchman, the sixth of the Patron Saints of the Cathedral Church, was made Bishop of Winchester on the recommendation of St. Dunstan, and ruled over the Diocese for nearly twenty-one years, A.D. 963–984. Like St. Swithun, he was a native of Winchester. In his younger days, all the Benedictine Houses of note in England, except Glastonbury and Abingdon, had either perished at the hand of the Danes or had received, instead of Monks, an establishment of Regular Canons; Æthelwold came under the influence of both these surviving Monasteries, which adhered to the Benedictine Rule; for he was first a Monk of Glastonbury, and was promoted thence to be Abbot of Abingdon. From Abingdon, in 963, he was sent to undertake the charge of Winchester. Here he was soon felt to be a determined and reforming Prelate. The Canons at both Minsters were ejected, and Monks, many of them from Abingdon, settled in their place; a grand new Church arose at the Old Minster, with all the most modern accessories of divine worship, a huge organ, well-trained singers, beautiful Service books, all under the

supervision of Wulfstan, the Precentor-monk, whose MS. poems in honour of SS. Swithun and Æthelwold are in the Bodleian Library It was by Bp. Æthelwold that the bones of St. Swithun were translated with great respect, and set in a place of highest honour in the new Church. It is easy to see how the Bishop won his title of "Muneca fæder." "In the next year," says the *English Chronicle* (A.D. 963), "after his hallowing, he made many Minsters: and drave out then the Clerks from the bishopric, because they would not keep any Rule, and set there Monks. There he made two Abbacies, one of Monks, one of Nuns, that was all within Winchester." And he cared not only for religious reformation; for he was also a wise benefactor to the City: the westernmost channel in the valley above Winchester, bringing water at a higher level from Headbourne Worthy, was his work; it provided all the lower parts of the City with a good supply of pure water; he probably drew the little stream called the Lockbourn under the buildings of the Old Minster. He died in 984, and was buried within his own Church, on the south side of the High Altar. No trace of him remains.

10. St. Ambrose.* Reckoning from the north, this is the first of the four Latin Fathers. Their statues were frequently placed in positions of high honour on the Screens of Churches in England. St. Ambrose is presented with the Archiepiscopal pall and staff and with an open book in his right hand, on which are cut the notes and words of the beginning of the Te Deum. He is a fine dignified figure. St. Ambrose, born in Gaul in the fourth decade of the fourth century, was elected Bishop of Milan in 374, and ruled over that great Diocese till his death, in 397. He does not take his place in the highest rank of Church writers, for he was more a man of action than of books. He resisted successfully the Imperial authority when it was exerted in behalf of the Arian opinions; fearlessness and stern orthodoxy were his most marked characteristics. He introduced the custom of singing antiphonal hymns into the Cathedral of Milan, and is held to have settled the order of public worship in the Churches of his Diocese. The Te Deum has erroneously been ascribed to him.

11. St. Gregory the Great.* A fine and dignified figure, of a serious and kindly countenance. He is in attitude of benediction, and holds in his left hand not only the Papal Cross of three bars, but also a book on which are incised the words "Gloria in excelsis Deo" with musical notes to correspond, indicating that he established the Gregorian liturgy and music. He wears the Papal tiara. St. Gregory was born at Rome about A.D. 540, of a noble race. His distinction, ability, and piety, marked him out for high promotion, and in 590 he was elected Pope. To him is due the conversion of south-eastern England, for he commissioned

ST. HÆDDI (St. Hedda).

(p. 19.)

St. Augustine, the Benedictine Missionary, to undertake the perilous task of first preaching Christianity to Ethelbert, English King of Kent. He also stands out prominently in Christian legend; and appears in the Divina Commedia, as the kind-hearted pontiff who prayed for the soul of the Emperor Trajan, and won for him entry into Paradise: a legend which was apparently built up out of a misunderstood frieze in Trajan's Forum. He died in 604.

12. St. Jerome.* Among artists St. Jerome has ever been the most popular of the four Latin Fathers, whether from his personal character, or his accepted position of founder of Western monachism, or his services to religion as author of the Vulgate translation of the Holy Scriptures. This very striking and characteristic statue represents him, not with his recognised symbol, the fiery lion of the wilderness, but in his other character as a student, reading the holy volume, the "Vulgate," which he himself had rendered into the vulgar tongue, the common Latin of the Fourth Century. He lifts his hand as he reads, in sign of gratitude and admiration. He wears the Cardinal's hat and robe, his traditional garb. There is, however, no historic foundation for the statement that he was one of the Cardinals of the Roman Church. In his day and for long after that title of office was unknown in the Church.

St. Jerome was born a little before the middle of the fourth century in Pannonia, of wealthy parents, who sent him to study at Rome. There he became a Christian; and after much wandering in the world and in the desert, was made secretary to Pope Damasus in 381; he then set himself to translate and expound the Scriptures. After the Pope's death he returned to the Holy Land, and there died in 420.

13. St. Augustine.* Carven with pastoral staff, mitre and book. The great theologian, Bishop of Hippo, "chief of the Fathers of the Latin Church," was born in Numidia in 354. He was converted to the Christian faith by the preaching of St. Ambrose in 387. Made Bishop of Hippo in 395, he devoted his whole life to his Diocese and his voluminous writings. He died in 430.

14. St. Stephen,* Deacon and Protomartyr, has his lap filled with stones, to signify the manner of his death. In his right hand he bears the palm of martyrdom, in his left the book of the Gospel; he is gazing upwards, as at the sacred moment of his death. A very beautiful and devotional statue.

15. St. Benedict of Nursia.* This statue, standing in one of the receding niches suffers somewhat from its position. Though the dimensions of the head in comparison with the size of the figure are quite correct (being about as 1 to $7\frac{1}{2}$), it looks from a distance as if it were much too small; and the effect on the corres-

ponding figure over the other door is the same. The draperies too seem to be very flat, so that though it is a distinctly fine figure, it cannot be said to do itself justice where it stands. St. Benedict stands with his head looking downwards, in contemplative manner; in his right hand he holds the Rule of his Order, while his left hand grasps the staff, of which the head is turned inwards, as is said to be proper for an Abbot. The theory, no doubt made to suit the facts, is that a Bishop's staff is turned outwards, to indicate his pastoral authority over and duty towards the outer world of his Diocese, while an Abbot's is turned inwards, because his authority is at home, over his community, and has nothing to do with the life of men beyond his narrow precincts.

St. Benedict was the founder of the Order of Monks which bears his name. He was born near Nursia in 480, and after a peaceful and holy life, which attracted to him large numbers of persons eager for a religious calling, he founded in 529 the famous monastery of the Monte Cassino. Over this he ruled till his death in 542 or 543. His statue is placed on the Screen because the Monastery of St. Swithun was a Benedictine House of great repute.

16. St. Giles.* He is presented in the Benedictine habit, with cowl thrown back, and carries in his left hand his Abbot's staff turned inwards. With his right hand he is healing the wounded hart, which has fled to him, and is leaping up to his knee. It is a very interesting and pleasing statue. St. Giles has in fact no history, and lives only in the sweet realms of legend. An Athenian born in the sixth century, he migrated to the Greek-loving south-east of France, where, after a while, he established himself as a hermit not far from Nimes. According to one account, he resisted all attempts to draw him from his solitude, and died in his mountain-lair. According to another legend, he established the noble Benedictine House, which went by his name *(l'Abbaye de St. Gilles)*, and was the first Abbot there. The date of his death is given as 541. St. Giles was always much venerated in England; outside almost every important town there was a chapel or church dedicated to his honour, on a hillside if possible, if not, in a wood or thicket. He never came into the city. At Winchester his Church stood not far outside the East gate, on the northern slope of the hill still called by his name. He was "patron-saint of the woodland," says Mrs. Jameson, "of lepers (there was a refuge for lepers on our St. Giles' hill), beggars, cripples, and of those struck by some sudden misery, and driven into solitude like the wounded hart or hind."

17. St. Laurence,* Deacon and Martyr. He is fashioned as a young man, of a beautiful saintly countenance. His left hand holds the book of the Gospel, his right rests on the traditional gridiron, on which he is said to have been martyred.

ST. ÆTHELWOLD.

(p. 19.)

He wears the simple and dignified robes of a Deacon. His statue, and that of St. Stephen, are amongst the most successful of the whole series, and belong to a very high level of Art.

Of St. Laurence, history in fact knows nothing. He is traditionally reported to have been Deacon to Sixtus II, Bishop of Rome. Now Sixtus II sat in St. Peter's seat in the years 257 and 258, and in the latter year he and St. Lawrence appear to have been put to death.

18. King Edward the Confessor.* A beautiful statue of great sweetness and dignity. The King (wearing his crown, and a robe emblazoned with the cross and five martlets), carries in his right hand his sceptre, and in his left holds daintily the precious ring. He looks on it with a touch almost of regret on his fine countenance, because he is about to give it to the beggar-man, for lack of coin with which to satisfy his importunity. According to the group of legends, to which this tale with many others belongs, the mendicant afterwards proved to be one of the Apostles.

This gentle, hot tempered prince had qualities which made him the idol of monastic biographers. It was at Winchester that he was elected King by the Witan, and consecrated in the Cathedral Church of the Old Minster. It was with little success that Eadsige, Archbishop of Canterbury, who "hallowed him to King," "taught him well as to his own needs, and those of his people"; for Edward was the proper son of his father, Ethelred, the man of no counsel, the "Unready." He was the Prince who above all shaped the way for the Norman conquest; his virtues and his faults were alike disastrous to his English subjects. One relic of his actions at Winchester still remains to us, in the Godbeate House, in the High Street, the grant of which to St. Swithun's by Queen Emma he confirmed by Charter in 1052 and 1053. He was crowned King in 1041, and died in 1066, that fateful year for England.

19. St. Edmund, King and Martyr.* He wears his crown, holds his sceptre in the left hand, and with his right clasps to his breast the arrows with which he was pierced. His statue was to be found in many English Churches, and is a fit pendant to that of Edward the Confessor, although he had no connection whatever with the City or Church of Winchester. He was crowned King of the East Anglians in 855, and ruled over them in peace for fifteen years. History has nothing to tell of him, and even legend, save for his death-scenes, suggests scarcely anything. He was taken prisoner, we are told, by the Danes in 870, bound to a tree, not far from Thetford, and, like an English St. Sebastian, made the mark for the arrows of the heathen. The tree, pointed out by ancient tradition, stood, till a

few years back, in Sir Edward Kerrison's park (Oakley Park, Scole); and after it fell, in sawing some sections of it to be made into tables as memorials of its age and traditional connexion with the martyred King, an arrow-head was found, deep embedded in the wood.

St. Abbo of Fleuri St. Bénoît, who took St. Edmund's life as subject for one of the profitable stories of the day, tells us, among many other legendary matters, that when the Danish King fiercely said to him "Knowest thou not that I can kill thee?" the Englishman, with unshaken front, replied, "And knowest thou not that I can die?" They carried his remains first to London, then translated them in state to the new Abbey Church of St. Edmondsbury, where he lay in great honour, till, as Jocelyn of Brakelonde tells us, the famous Abbot Samson had him uncovered, and the body was found intact. At a later date some of his bones were taken away by Louis VIII, when he, as Dauphin, was engaged in the fruitless expedition to help King John, and were deposited by him in the Abbey Church of St. Sernin at Toulouse, where they still remain. All that was left at Bury St. Edmunds was scattered to the winds in the sixteenth century.

The Angel Figures.

The four Archangels on the arms of the cross are placed there, partly because they seem specially suitable for that position, partly because among the ancient fragments of the statuary belonging to the Screen, is one of the head and shoulders of an Angel, who carried in the right hand some symbol, which seems to indicate that he might have been St. Gabriel. This fragment corresponded to these niches, and was accordingly regarded as giving a clue to the statues originally placed there.

(A) * URIEL, with cup and censer.
(B) * GABRIEL, with the lily of the Annunciation.
(C) * MICHAEL, with sword and shield.
(D) * RAPHAEL, with spear.

The Angels, $e\ddagger$, $f\ddagger$, $g\ddagger$, $h\ddagger$, two on either side of the Cross, are carved as censer-bearers, paying worship to the Lord on the Cross.

The Smaller Statues.

The small figures, thirty in number, which fill the niches on the splays, represent personages famous in Winchester, who, in one way or

ST. GREGORY THE GREAT.

(p. 20.)

another, have been closely connected with the Cathedral Church. No clue to the original occupants of these niches remains; the Dean and Chapter therefore gladly seized the opportunity of doing honour to some of the most notable of those who by their piety, their royal acts, their literary worth, or these combined, have been among the leading persons of our Country, and have made Winchester great among cities.

1. King Edgar.§ From the manner of his standing and holding the sceptre, the statue of King Edgar leaves on the mind the impression of age and infirmity. Yet he was, in fact, still a young man when he died in 975; for he was born about 943, and succeeded to the Crown in 958. Edgar was the friend of St. Dunstan, by whose advice he allowed the expulsion of Canons and intrusion of Monks at the Old and New Minsters. His name, "the Peaceable," fairly describes his reign and character; his rule shewed vigour and shrewdness; he was specially a Winchester King, who made the Standards of London and this City the base of all trade throughout the realm. He gave to St. Swithun's Monastery estates at Avington, Itchenstoke, Bredon, Madingley, and other places.

2. Bishop Godfrey of Lucy.* This beautiful little statue represents this very capable and vigorous Bishop with his eyes raised to heaven in adoration; in his right hand he holds the eastern portion of the Cathedral Church, which he built by means of his remarkable and interesting Confraternity; he has his staff in his left hand. He was Bishop of Winchester from 1189 to 1204, and was a great benefactor to the Cathedral and City. He deepened the waterway for ships from Southampton, and extended it towards the north; and, to regulate the supply of water, constructed the large lake called Alresford Pond. He also recovered for the Convent the Manors of Wargrave and Meon, which had been alienated by William I. To him the Cathedral owes the beautiful Early English work which was built round the Shrine of St. Swithun. He lies buried in the centre of his portion of the Cathedral Church, just in front of the entrance into the Lady Chapel. On the slab of his tomb may be seen the matrices of seven sockets, into which tapers were inserted on his Obit-day, so that these, when lighted, might form a burning cross over his remains.

3. Bishop Walkelin.* He wears his mitre and carries his pastoral staff and the Norman Cathedral, of which he was the builder. Walkelin was a cousin of William the Conqueror, who designated him for the See in 1070, as successor to Stigand, the last English Bishop before the Conquest. Walkelin ruled over the See for seven-and-twenty years, dying in 1098, and saw the whole building of the Church,

which was begun in 1079 and consecrated in 1093 with great state. Traces of the severe pressure on the episcopal or conventual resources caused by this very heavy strain and outlay are to be found in the Chroniclers. He lies buried in the Nave, not far from the steps which lead up into the Choir. His Cathedral Church is his only monument.

4. Archbishop Stigand.* This striking figure is carved in the very attitude in which he is depicted in the Bayeux Tapestry. There he stands, bare headed, hard by the sea shore, a witness of the landing of Duke William; he raises both his hands towards heaven in mute appeal. The sculptor has given the due touch of sadness to his face and form. He wears the Archiepiscopal pall: for he was at the same time both Archbishop of Canterbury and Bishop of Winchester.

Stigand, unfortunate Prelate, was made Bishop of Elmham in 1043; he was translated to Winchester in 1047; in 1052 elected Archbishop of Canterbury. In 1070 he was deprived, nominally in consequence of holding the two wealthiest English Sees, by a Synod held in Winchester. After this time, till his death (which was before the end of the year, according to one account, or in 1072) he was kept a prisoner in Winchester; and, perhaps, because he guarded his hoard carefully in hopes of some future English rising against the Normans, he acquired the ill-name of a miser. All who were stubborn in resisting the Normans suffered for it, one way or other; Stigand suffered not only in loss of his high position, but in the evil tales spread about concerning his manner of life. He was buried in the Cathedral Church, and his bones are said to lie "in a leaden coffer placed on the top of the wall on the north side of the Presbytery."

5. Earl Godwin.* This bold and manly figure, wearing an Earl's coronet, in full armour with mantle over it, stands over against his friend and compatriot, Stigand. With his right hand he grasps the sword, and in his left he bears the model of that splendid ship which he caused to be built and fitted out for Edward the Confessor. This ship was moored hard by the Cathedral, close to St. Swithun's Bridge, on the occasion of the King's consecration in the Old Minster. She is described as being richly equipped, gilt and painted; "manned by two hundred rowers. At her stem was a golden lion, and from the stern fluttered the Dragon of Wessex, worked in gold; a rich tapestry on a purple ground, fit for an Emperor, depicted stirring seafaring scenes."

Earl Godwin, the champion of the English, and father of the luckless Harold, has also suffered from the tongue of Norman slander. A powerful and ambitious man, no doubt, but one of noble nature; had he lived there might have been no

ST. GILES.

(p. 22.)

Norman Conquest of England; but he died in 1054, and lies buried somewhere in the Cathedral.

6. Edward I.§ He is represented holding his sceptre reversed, and the book of the Laws of England; and has been selected as the most remarkable of the English kings after the Conquest who made Winchester their abode.

7. Queen Matilda,§ the "good Queen Molde," wife of Henry I. She is represented with the crown, the kindly face, and the two long plaited tails of hair, which are to be seen in the very early statue of her by the side of the western doorway of Rochester Cathedral. In her right hand she holds a lowered sceptre, grasping it near the head, and in her left she has a roll of parchment, indicating her gifts to the Cathedral Church. She was daughter of Margaret of Scotland, and granddaughter of Edmund Ironside. "A fair woman, rather light of spirit and fanciful, kind to all weak forlorn creatures," fond of music and musicians, and a great lover of the ancient City of Winchester. Her elder child (it is not known whether it was the luckless William of the White Ship, or Matilda, afterwards the Empress, and, in second wedlock, wife of Geoffrey of Anjou,) was born in Winchester Castle.

8. King Cnut.§ A short and burly man, with a strong good-natured countenance. He wears his crown, and the garb of an early king. Cnut was a great benefactor to St. Swithun's, as well as to the New Minster. It was over the head of the great rood of the Cathedral Church that on his return after the incident of the flowing tide at Southampton he hung his Crown, declaring that never again would he place it on his head. He also gave to the Church "three hides of land, called Hille," the "Hills" of old College men, which still form part of the Cathedral property. They brought his body back from Shaftesbury, where he died in 1035, and buried him in the Old Minster. The inscription on the two western chests on the Choir screen states that his bones now rest therein, with those of William Rufus, Queen Emma, and Bishops Wina and Alwin, or Ethelwine.

9. Queen Emma.§ Opposite to Cnut stands his clever and beautiful wife, the widow of Ethelred, Emma Ælfgifu, "the gift of the Elves." This pleasing statue in itself calls for little remark. She wears her crown, with the veil over it, and a sceptre in her right hand. No woman of note is so closely connected with Winchester as this fascinating Queen. She received the City from Ethelred as her "Morning gift," the second portion of her dowry. She possessed a house near the Westgate. She had Winchester for the home of her widowhood. She endowed St. Swithun's with the interesting Godbeate House; she gave the Minsters many other gifts in land and treasure. Above all, she is the heroine of the singular

tale of the seven ploughshares over which she tripped unscathed, as purity can walk serene amidst the fires of slander, in the broad Nave of the Cathedral Church. She was buried in the Old Minster; and is said to rest now in one of the two western-most chests on Fox's Screen.

10. Queen Victoria.§ As the reigning Sovereign, and as a gracious benefactor to the Screen, Queen Victoria is placed in the niche corresponding with that of Queen Emma, and opposite the noblest and greatest of English Kings, Alfred. The Queen is in royal robes, crowned, with ball and sceptre in her two hands, as befits the Sovereign of the widest realm on earth.

11. Alfred the Great.§ He is presented here as the man of peace, who loved and fostered Letters; and the scroll in his right hand is supposed to be the *English Chronicle*, of which he was the chief arranger, and, for his own time, the author. His portion of that great work has the true literary ring about it, and makes the volume the first specimen of our national prose literature. Winchester was Alfred's home during the later and more peaceful years of his life. Here he patiently laboured for his country's good, and books, laws, arts of peace and war, all came into beneficent being during that period. Here he died in 901, and was first buried in St. Swithun's, where however his ghost walked, and frightened the Canons of the Church; whereupon they besought his son King Edward the Elder to remove his bones; he was accordingly transferred to the New Minster, on the north side of the Great Churchyard, and thence in 1110 or 1111 to Hyde Abbey, where he lay undisturbed till the middle of last century, when his bones were finally scattered and lost.

12. King Kinegils.§ The first Christian King of Wessex, who reigned from 611 to 643, is represented as holding the sceptre in his right, and a cross in his left hand, in token of his submission to the faith. After his coronation by St. Birinus, in 635, and baptism at Dorchester, he purposed to found and endow a great Church in his Capital City of Winchester. He went so far as to give to the Benedictines who had accompanied St. Birinus a grant of all the land for some leagues around the town; and a not inconsiderable portion of his gift is in possession of the Dean and Chapter to this day. He did not, however, live to build the Church, but died, leaving this task to his son Cenwalh. He was buried in Winchester, and his bones are preserved in the Cathedral Church; for to this day, if we may trust the ancient legend on Henry of Blois' coffer, the first Christian King of the West Saxons rests in the easternmost chest on the north screen.

13. King Egbert.* A dignified figure, crowned, with ball and sword in right and left hands. He has the credit of having united all England, and parts of

ARCHBISHOP STIGAND.

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Scotland too, under his rule at Winchester. Died, and was buried at Winchester, in 836. His bones are said to be in the middle chest on the north side of the Choir Screen.

14. St. Ealswith,* is carved as a royal Abbess, wearing the crown over the veil; she holds the staff in her left hand, and is looking on the book of Constitutions of her Nunnery which she holds in her right. Hers is a grave and aged countenance, as is fitting; she was the wife of the great Alfred, and withdrew into the newly-built "Nunnamestre," or St. Mary's Minster, which had just been endowed by the King, and there closed her days, as Abbess, in great sanctity. No traces of the monastic buildings, or the Abbey Church, or of the Saint's remains, are now to be found.

15. St. Eadburga* (or Eadburh) is also presented in similar fashion, crowned, with book and staff, as a younger royal Abbess. She was daughter of Edward the Elder, and, therefore, grand-daughter of Alfred. From childhood she chose the "religious life," and in due time also became Abbess of the Nuns' Minster.

16. Bishop Edington.* The artistic and spiritual parent of William of Wykeham is here presented with his staff; in his right hand he holds the west front of the Cathedral, which he rebuilt in the new manner, pulling down the venerable Norman walls, and replacing them with the great western gable and the window which has met with such hard treatment at Mr. Ruskin's hands; in his left he carries a model of the Collegiate Church built by him at his native place, Edington in Wiltshire; this edifice is claimed as being the first complete specimen of the perpendicular style. Bishop Edington sat on the Episcopal throne of Winchester from A.D. 1346 to 1366. He lies buried in a chantry on the south side of the steps leading up to the west entrance of the Choir: the face of this statue is modelled from that of the recumbent figure on his tomb.

17. Bishop Henry of Blois.* Henry of Blois is the first of a row of six great Founders, whose effigies stretch across the Screen. They are Bishop Henry and Cardinal Beaufort, the two founders of St. Cross Hospital; William of Wykeham, founder of the two Colleges of St. Mary, Winton; William of Waynflete, founder of Magdalen College, Oxford; Bishop Fox, founder of Corpus Christi College, Oxford; and lastly, Cardinal Wolsey, founder of Cardinal College, afterwards merged in Henry VIII's great foundation of Christ Church, Oxford.

Henry of Blois is presented to us with his Church of St. Cross in the right hand, and in the left two emblems of his power, his pastoral staff and his Legatine staff with the double cross. The artistic tastes, the ambitions, the religious and political power, of this great Prelate, are thus well marked out for us.

Henry of Blois, a grandson of William the Conqueror, and brother of King Stephen, was made Bishop in 1129, at the age of twenty-eight, and held the See till 1171. He was for many years the most prominent personage in the realm. Thanks to the Legatine authority with which Pope Innocent II had invested him, and to the fact that Winchester was often the centre-point in the conflict between King Stephen and the Empress Maud, Henry of Blois was for some years in the forefront of all movements and troubles. He all but attained to Archiepiscopal dignity, for Pope Innocent was prepared to create for him a third English Archbishopric at Winchester. He was a man of artistic tastes: made at Rome a fine collection of classical statuary, and brought it to Winchester; he built the Treasure-house in the Cathedral for the splendid things he gave the Church; he founded and built the Hospital at St. Cross. He lies buried in the Choir, as one goes up to the High Altar.

18. Cardinal Beaufort.* The Cardinal, holding in his hand the Beaufort Tower and Refectory of St. Cross, stands in his robes and hat. His face is modelled from the effigy in his Chantry. Cardinal Beaufort, grandson of Edward III, and illegitimate son of John of Gaunt, and thus half-brother of Henry IV, was one of the foremost statesmen of the fifteenth century. His character has suffered from the hard measure meted to him by Shakespere in the *Henry VI.* We may best leave him in the words of a high authority, "Beaufort, by his long life, high rank, wealth, experience, and ability, held a position almost unrivalled in Europe, but he was neither successful nor disinterested; fair and honest, and enlightened as his policy may have been, neither at the time nor ever since has the world looked on him as a benefactor." On the death of William of Wykeham, in 1404, he was translated to Winchester from Lincoln, and held the see from 1405 to his death in 1447. He left behind him great wealth that went in large part towards the buildings and foundation of the House of Noble Poverty at St. Cross, as though he foresaw the troubles which were shortly afterwards to befall the old nobility of England.

19. Bishop William of Wykeham.* In countenance and dress this statue follows the great Bishop's effigy in his Chantry in the Cathedral Nave. He wears his mitre and has his staff, and carries in his two hands (as in his portrait at New College) models of his two Colleges of St. Mary Winton.

William of Wykeham was Bishop of Winchester from 1367 to his death in 1404. He carried out the work begun in the Nave under his eye by Bishop William of Edington; he, however, did not pull down the ancient and sound Norman edifice, but cut the piers and arches in such a way as to create

ST. EALSWITH.

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Perpendicular mouldings, and to give them the effect of novelty. He boldly did away with the broad and deep Norman Triforium, carrying the piers straight up, and (according to the later taste) substituting a mere gallery or gangway, with a balustrade before it, in place of the Triforium. In later Perpendicular Churches even this passage disappears, or is at most represented by a blank arcade or frieze. His greatest triumph in architecture is the splendid groined roof which he threw across the Nave in its whole length: an achievement, which for boldness of execution and success in effect remains unsurpassed in the annals of construction. These are his special claims to the respect of the Cathedral Church: his Colleges are his splendid contribution to the cause of education in England. He lies buried in the dignified Chantry he had built in his lifetime on the spot where, as a child, he had served the Mass at a side Altar placed against one of the piers of the Norman Nave.

20. Bishop William of Waynflete.¶ William Patten is pourtrayed holding the gate of his fine College of St. Mary Magdalen at Oxford in his hand. He was Bishop from 1447 to 1486; he had previously been Provost of the College at Eton, and was honourably connected thereby, and by his splendid foundation at Oxford, with the cause of education. He lies buried in a noble Chantry opposite that of Cardinal Beaufort, behind the Great Screen.

21. Bishop Fox.§ He holds a short staff in his right hand, and the street front of his College of Corpus Christi at Oxford in the left; he wears the scull-cap in which he is depicted in his portrait. Bishop Fox, one of the best of men, was made Bishop of Winchester in 1500, and held the See till his death in 1528. He was a true lover of learning, founder of Corpus Christi College, and a most liberal benefactor to the building of the Cathedral. The pelican, sign of his work, is to be seen in many places in the Choir and Choir Aisles of the church; he placed the fine wooden roof on the Choir, and the screens on the north and south sides of it. His statue stands in the central pinnacle, on the gable at the east end of the Choir. He is buried in the beautiful Chantry he constructed for himself, immediately behind the south end of the Screen.

22. Cardinal Wolsey.§ The great founder of Cardinal College, Oxford, is represented in his biretta and Cardinal's robes, holding in one hand a pen and in the other a scroll. Though it is right that he should stand on the Screen with the other five founders, his connection with Winchester was altogether slight. He extorted the Bishopric from Henry VIII in 1528, and held it with the Archbishopric of York till his death in 1530. He did not come to be enthroned in the Cathedral,

but took possession, as was usual, by proxy. His relations with the See were such that it is not certain that he ever visited Winchester after obtaining the mitre.

23. Izaak Walton,† the aged fisherman, is carved in the dress of his time, with long locks falling down his shoulders, in accordance with his portrait. He stretches out his right hand, with the forefinger pointing, while in his left hand he holds a fish. The attitude is very good and free, and we see that he is discoursing with some friend on the gentle craft. He stands here, however, not because he was an angler, but because he was a Christian writer of renown and purity, who, by his *Lives*, gave to the world of letters the earliest, and in some respects the best, examples of religious biography, in the Anglican form which the craving for Hagiologies has so happily taken among us. In his old age, Isaac lived principally in the Close at Winchester, either with Prebendary Hawkins, his son-in-law, or with that stout little Churchman, Thomas Ken, at whose house in the present Deanery garden he was ever a welcome guest, or with his dear friend Bishop Morley at Wolvesey. The old man, who died in 1684, at the age of "full ninety years and past," lies buried in the Cathedral, in Prior Silkstede's Chantry.

24. Bishop Andrewes.* This learned and saintly Prelate is represented in the cap often used by Churchmen of his time, and wears the robes of the Order of the Garter, with the Episcopal dress. In his hand is his book. His face is faithfully modelled from that of his effigy in St. Saviour's Church, Southwark. Lancelot Andrewes, equally famous for piety and theological learning, was translated from Ely to Winchester in 1619, and held the See till his death in 1626.

25. St. Alfege,* Bishop and Martyr, is given in Archiepiscopal robes, with the cross of the Metropolitan See; his right hand rests on the Danish axe, which gave him his death blow, after he had been struck down by the bones and ox-heads hurled at him by his Danish captors. He was Bishop of Winchester from 984 to 1005, when he was translated to Canterbury. His death took place in 1012.

26. St. Grimbald.* As Abbot of the New Minster, this Saint is carved in the Benedictine habit, with his staff turned inwards, and with a cowled head. He bears in his right hand the model (as supposed) of the Saxon New Minster, over which he first, at the invitation of Edward the Elder, presided. He came to England from Rheims, and died in Winchester in 903.

27. Bishop Ken.† This dignified and simple statue presents the Bishop in the dress of his time, with a skull-cap on his head, and his Book of Prayers with the Morning, Mid-day, and Evening Hymns in his hand. Ken was connected with Winchester from his boyhood at the College, till he was called to the Episcopate; was

BISHOP WILLIAM OF EDINGTON

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BISHOP WILLIAM OF WYKEHAM.

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a Prebendary of the Cathedral Church, and took on himself the spiritual charge of St. John's Church in the Soke. In 1685 he became Bishop of Bath, and, on refusing to take the oaths, was deprived in 1691. He lived after that for twenty years, and died in 1711.

28. John Keble.* The Author of *The Christian Year* wears the robes of an English Clergyman of the present day, save that, in accordance with his habit, he has on a long surplice and stole without a cassock. He wears also his Oxford hood, and carries in his hand the volume of poems dear to all Englishmen for their piety and sweet unaffected beauty. He was Vicar of Hursley the last years of his life, and lies buried there.

29. Bishop Daniel.* The first literary Bishop of Wessex, Daniel, was the close friend of the Venerable Bede. He was the sixth Bishop from St. Birinus, and (properly speaking) the second Bishop of Winchester. He carries in his right hand a book and a roll of vellum, to indicate his Epistles; in his left hand, his staff. He was consecrated to the See in 705, resigned it in 744, and died in the following year, famous for piety, good works, and learning. He was buried somewhere in the early Cathedral Church, which was afterwards destroyed by St. Æthelwold.

30. St. Boniface.* The "Apostle of the Gentiles," the great Missionary to the Germans, is represented in Archiepiscopal robes, with his staff in his left hand, and with a sword piercing the open Bible, his recognised symbol, in his right. Winfrith, as his name was before he went over into heathen parts, had received his early education at the Cell at Nutshalling or Nursling, near Southampton, where was a property belonging to St. Swithun's. He is also said by tradition to have built the ancient Church of Headbourne Worthy, just to the north of the City. In the northern parts of Germany he preached the Gospel with great success; and is far more generally known and honoured in that country than in his native land. He was promoted to the Archbishopric of Mainz about 751, and met with his death while preaching to the heathen in Friesland in 755.

Statues, and their Donors.

A	St. Uriel * ...	by	Miss Jacob and Miss Gertrude Jacob.
B	St. Gabriel * ...		
C	St. Michael * ...		
D	St. Raphael * ...		
e	Angel by the Cross ‡ ...	,,	Miss Vibart.
f	Ditto ‡	,,	Mrs. Lowth (the late) and Mrs. Clapcott.
g	Ditto ‡	,,	Mr. and Mrs. F. Lambert of Banstead.
h	Ditto ‡	,,	
1	The Cross	,,	(Reserved at present).
2	The Virgin Mary ‡ ...	,,	Canon Vernon Musgrave.
3	St. John the Divine ‡ ...	,,	Edwin Freshfield, Esq., LL.D.
4	St. Peter *	,,	W. D. Freshfield, Esq.
5	St. Paul *	,,	Dean Bramston and Wyndham S. Portal, Esq.
6	St. Swithun ‡	,,	J. Bowker, Esq., Miss Bowker, Miss Charlotte Bowker, F. Bowker, Esq. (Chapter Clerk), and F. Bowker, Esq. Jun.
7	St. Birinus ‡	,,	Jacob Memorial Fund.
8	St. Hedda *...	,,	F. Bowker, Esq. (Chapter Clerk).
9	St. Ethelwold *	,,	Rt. Rev. the Bp. of Winchester (Dr. Thorold).
10	St. Ambrose *	,,	Mrs. Andrew Carnegie of New York.
11	St. Gregory the Great * ...	,,	The Church Choirs of the Diocese.
12	St. Jerome *	,,	West Surrey.
13	St. Augustine *	,,	Rev. F. P. Phillips.
14	St. Stephen *	,,	Mrs. Spender.
15	St. Benedict *	,,	Miss Corps (in part).
16	St. Giles *	,,	Inhabitants of Winchester.
17	St. Laurence *	,,	Partly by the Isle of Wight.
18	King Edward the Confessor *	,,	HER MAJESTY THE QUEEN.
19	St. Edmund the King * ...	,,	The Mayor (Walter Scotney, Esq.), Corporation, and Magistrates of the City of Winchester.

1724735

1	King Edgar §	,,	The Family of the late Mr. Henry Edwards, in memory of their Parents and Sister.
2	Bishop Lucy *	,,	The Island of Jersey.
3	Bishop Walkelin *	,,	The Minor Canons (past and present) of Winchester Cathedral.
4	Archbishop Stigand * ...	,,	F. Seymour Haden, Esq. (in part).
5	Earl Godwin *	,,	E. D. Godwin, Esq., and Family, and other namesakes.
6	Edward I §	,,	Captain G. F. Hewson.
7	Queen Matilda §	,,	The Rt. Hon. The Earl of Northbrook, G.C.S.I.
8	King Cnut §	,,	American Friends, through Mrs. Madge.
9	Queen Emma §	,,	The "Girls of Winchester," through Miss Warburton.
10	Queen Victoria §	,,	Miss Ballard, Miss A. Ballard, and Miss Marett.
11	Alfred the Great §	,,	The Dean of Winchester.
12	King Kinegils §	,,	Colonel and Mrs. Nicoll and some Working Men Friends.
13	King Egbert *	,,	Earl of Selborne, Viscount Wolmer, M.P., Hon. A. C. Palmer, and S. J. Biddulph, Esq.
14	St. Ealswith *	,,	Miss Brunner.
15	St. Eadburga *	,,	Mrs. Alfred Cæsar Bishop and Mrs. W. Cowper Coles, in memory of their parents, the Hon. and Rev. Chancellor Legge, and Honora Bagot his wife.
16	Bishop Edington *	,,	The Island of Guernsey.
17	Bishop Henry of Blois * ...	,,	Rev. Canon Humbert.
18	Cardinal Beaufort * ...	,,	His Grace the Duke of Beaufort, K.G.
19	Bishop William of Wykeham *	,,	St. Mary's Colleges, Winchester and Oxford.
20	Bishop Waynflete ¶ ...	,,	Magdalen College, Oxford.
21	Bishop Fox §	,,	Corpus Christi College, Oxford.
22	Cardinal Wolsey §	,,	Christ Church, Oxford.
23	Izaak Walton	,,	The Fishermen of England.
24	Bishop Andrewes * ...	,,	Rev. Dr. Fearon and Family.
25	St. Alphege *	,,	Right Rev. E. Harold Browne, Bishop of Winchester.
26	St. Grimbald *	,,	H. Littlehales, Esq.
27	Bishop Ken †	,,	Sunday Schools of the Diocese.
28	Mr. Keble *	,,	Rev. J. Frewen Moor.
29	Bishop Daniel *	,,	Right Rev. E. Harold Browne, Bishop of Winchester.
30	St. Boniface *	,,	Rev. Canon Benham, in memory of Rev. Dr. Bayley, formerly Rector of Westmeon.

Receipts.

Jacob Memorial Fund.

	£	s	d	£	s	d
By Subscriptions				1616	5	3
The Dean and Chapter				300	0	0
[Donations towards the Cross...	144	9	0]			

The Stonework of North and South Wings.

Lectures by the Dean	112	9	6			
Donations	156	4	9			
Boxes—Visitors to the Cathedral	646	11	4			
Mrs. Bewicke's Recitations ...	22	16	2			
Splay Canopy and Pedestal for the Statue of Izaak Walton ...	15	0	0			
Ditto Bishop Ken ...	14	10	0			
Ditto Cardinal Wolsey	10	0	0			
Pedestal, St. Giles	10	0	0			
Stonework, St. Jerome	10	0	0			
Sale of Photographs and Pamphlets	7	13	6			
				1005	5	3

The Statue Fund Account.

Donations received				1798	7	6
,, promised, say				380	0	0
Wykeham's Kin (balance of)				47	0	0
Bishop's Enthronement Offertory				78	18	7
The Dean and Chapter (to be provided by):—						
Statue, Angel (*h*)	25	0	0			
Balance on General Fund ...	88	17	2			
				113	17	2
				£5339	13	9

N.B.—Magdalen College has also paid directly for the statue of Bishop William of Waynflete, Corpus Christi College for that of Bishop Fox, Sunday Schools of the Diocese for that of Bishop Ken, and Fishermen of England for that of Izaak Walton; so adding £130 to the total cost.

Payments.

	£	s	d	£
Messrs. Trask & Son, Contract ...	1110	0	0	
,, ,, for Scaffolding	20	0	0	
,, ,, for Extra Work ordered by Mr. Sedding	186	14	0	
Mr. E. Onslow Ford, R.A., Statuary, (rejected) on Mr. Sedding's Certificates	180	0	0	
Mr. Sedding, Architect (fee) ...	227	1	0	
Expenses:—				
Printing ... £11 18 9				
Postages ... 13 6 1				
Advertising ... 51 3 0				
Stationery ... 3 3 7				
Linen Screen ... 4 11 0				
Scaffolding ... 14 13 6				
Sundries ... 13 9 2				
	112	5	1	
				1836
Making and fixing the Super-Altar, and Alterations to the Four Archangel Pedestals:—				
Masons £59 11 10				
Carver 48 15 0				
Caen Stone and Carriage ... 13 2 0				
Working Drawings 5 5 0				
				126
Mr. Sedding, Architect	110	0	0	
Masons	572	1	6	
Carver	208	11	10	
Caen Stone and Carriage ...	28	14	0	
Scaffolding	11	18	10	
Workshops Gas	14	2	8	
Working Drawings (Mr. G. H. Kitchin)	37	9	10	
Photographs and Pamphlets ...	11	15	10	
Sundries	20	10	9	
				1015
Mr. Nicholls, the Sculptor—				
Four Large Statues	324	4	0	
Four Angels	100	0	0	
Mr. Boulton, the Sculptor—				
Fourteen Large Statues ...	975	0	0	
Seventeen Small	340	0	0	
Four Archangels	120	0	0	
Mr. Geflowski, the Sculptor—				
Nine Small Statues	274	4	0	
				2133
Mr. Buckler, the Architect— Commission on Supervision of Mr. Boulton's Statues ...				146
Erecting Scaffolding, placing and removing Plaster Casts and Statues in Niches, Printing, Postage, and Sundries				82
				£5339

FRED. BOWKER, JUN.,
Hon. Treasu

February 13th, 1891.

List of Subscribers to the Jacob Memorial Fund.

* The names marked with an asterisk are those of Donors to the Restoration of the Cross.

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